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Bond Program Report

New de Young Museum in Golden Gate Park

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Bond Program Report
New de Young Museum
in Golden Gate Park

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The Fine Arts Museums of San Francisco Board of Trustees
Resolutions 1124 and 1125

I. Summary

This bond measure continues the City's ongoing commitment to protect the public by upgrading all City-owned facilities that are known to be seismically hazardous to the public. The de Young Museum is comprised of eight separate buildings. Seismic engineering studies conclude that the four main buildings have the potential to collapse in an earthquake. These same four buildings represent the majority of the Museum's public spaces. In the past year alone they were used by nearly 900,000 visitors, including 90,000 children who participated in organized educational programs. Should an earthquake strike during a popular exhibition, thousands of visitors could be in danger. Beyond the need for extensive seismic repairs, additional work is needed to correct insufficient fire suppression and detection systems; remove hazardous materials; provide basic climate control necessary for the preservation of the City's valuable art collection; replace inadequate plumbing, electrical, and security systems; provide full disabled access; and provide adequate public areas to prevent overcrowding.

Because the required seismic and code enforcement work is so extensive and costly, Museum Trustees have recommended that the entire facility be demolished and rebuilt on its current site in Golden Gate Park. The total project and construction cost of a new facility is approximately \$117.4 million. This bond program proposes to finance \$73.3 million of such cost with public funds (i.e., general obligation bonds). The \$73.3 million reflects the cost of the seismic and code compliance renovation needed to improve the existing museum facility. The balance of the costs shall be financed through private donations.

A. Public/Private Partnership

This project will be a public/private partnership. The public is being asked to approve bonds for \$73.3 million, the amount equal to the project cost estimate for the mandatory seismic and code compliance renovation. Museum Trustees have agreed to raise all funds beyond the city's obligation for seismic and code enforcement work and for the museum visitor underground parking facility. The Trustees have agreed to raise all funds that exceed the City's obligation for mandatory seismic and code enforcement work. In addition to providing a seismically safe public facility, a new museum will preserve the irreplaceable art collection; expand exhibition space, visitor services and educational programs; improve access, and enhance the Museum's economic viability. It will also provide the public with a new, world-class art museum, better able to serve the community and support San Francisco's economy. It



is anticipated that privately funded Trustee improvements will cost \$44.1 million. The same Trustees who completed the successful recent restoration, repair and expansion of the California Palace of the Legion of Honor will oversee the new de Young project. The Legion of Honor, too, was a public/private partnership, the results of which have provided San Francisco with an unequaled treasure.

Proposed Cost Summary			
\$ = Millions	Public Bond Funds	Private Funds	Total
I. CONSTRUCTION			
A. General	48.3	20.3	
B. Visitor Parking	0.0	11.5	
II. HAZARDOUS MATERIALS	8.0	0.0	
III. OTHER PROJECT COSTS			
A. Fees & Permits	11.3	6.6	
B. Relocation	3.4	0.0	
C. Temp. Bracing Reimbursement	2.3	0.0	
D. Furniture, Fixtures & Equip.	0.0	5.7	
RECOMMENDED PROJECT BUDGET	<u>73.3</u>	<u>44.1</u>	<u>117.4</u>

B. Building Proposal

The primary goal of building a new de Young Museum is to provide a safe and up-to-date facility for the public, the staff, and the city's valuable art collection. It is because of this goal and the need to remedy severe public safety hazards that this bond measure is being considered at this time. Secondary goals that can be achieved by a complete reconstruction and the inclusion of private funding include:

- Expanding programs and services to a larger and more diverse audience;
- Improving access to the museum for all visitors;

- Broadening art education programs for people of all ages and interests; and
- Maintaining economic viability.

The location of the Museum in the Music Concourse in Golden Gate Park is considered one of its primary assets. However, the popularity of the park provides the Museum with a unique challenge -- to build a new facility that can meet the needs of the Museum, while respecting other park users and the naturalistic environment of the park. This proposal attempts to do just that, by the inclusion of the following features:

- Complete adherence to restrictions defined by the Golden Gate Master Plan;
- Design guidelines that will significantly improve the relationship between the building and its park setting;
- A decrease in building footprint and removal of surface parking and paving, resulting in an increase in open space surrounding the new museum;
- Creation of a landscaped sculpture garden which will ease the relationship of the museum to the Tea Garden; and
- Inclusion of a privately financed museum visitor underground parking facility that is entered and exited from outside the park, thereby taking traffic off of park roadways, reducing conflicts with other recreational users, reducing congestion in nearby neighborhoods, and providing direct, safe access for museum visitors.

Although the new museum will be rebuilt on the same site, it will be shifted slightly to the northeast to return the de Young to its original location and align the Museum on the central axis of the Music Concourse. The new building will have a smaller footprint, but will have significantly more square footage by the addition of a full basement and a partial set-back upper level.

This bond measure is both mandatory and timely if the de Young Museum is to continue to provide services to the public. The de Young Museum has the highest attendance of any art museum in the city. It houses irreplaceable works of art owned by the citizens of San Francisco. This bond measure seeks to fulfill the City's obligation to repair buildings that are known to present significant safety hazards to the public. Nervous insurers have severely limited the Museum's seismic insurance, impairing the Museum's ability to obtain temporary exhibitions from other museums and collectors.

II. Introduction

The de Young Museum, located in Golden Gate Park, is seismically unsafe; has insufficient fire suppression and detection systems; contains hazardous materials; lacks the basic climate controls necessary for the preservation of the city's valuable art collection; suffers from inadequate plumbing, electrical and security systems; is not fully accessible to the disabled; and regularly experiences overcrowding in its galleries, classrooms, stores, cafe, and restrooms. Today, space is so overutilized that it cannot meet the demand for school groups and other education programs.

The expense and extent of the mandatory seismic and code enforcement program have compelled Museum staff and Trustees to recommend the complete demolition and rebuilding of the museum. The cost estimate for mandatory repairs is \$73.3 million, and would require the demolition of over 80% of the interior and portions of the exterior of the facility. In addition to being the most cost-effective solution to all of the museum's problems, the rebuilding will provide San Francisco with a world class art museum better able to serve its community.

This project will be a public/private partnership. The public is being asked to approve bonds for \$73.3 million, the amount equal to the cost estimate for the mandatory repairs. Museum Trustees have agreed to raise all funds beyond the city's obligation for seismic and code enforcement work and for the museum visitor underground parking facility. The Museum's Trustees will also provide for site enhancements, furniture, fixtures, equipment and special museum features. The private contributions are estimated at \$44.1 million for a total project of \$117.4 million. The private fundraising effort began in 1995 and early commitments indicate that once the bond funding is secured, the private fundraising will be a success.

This bond program report describes the entire proposal for a new de Young Museum, including the projected expenditures of both public and private funds. This disclosure seeks to ensure that the public has complete understanding of all aspects of the proposal.

A. An Historical Perspective

The de Young Museum was founded on March 21, 1895 and was housed in the Fine Arts Building constructed for the California Midwinter International Exposition in Golden Gate Park. Of the over 200 structures erected for the fair, it was the only building allowed to remain to commemorate the exposition. At the time, the siting of the de Young Museum in the park was in accordance with land use patterns developed during the nineteenth century in the Eastern United States. Other major 19th century American museums such as the Metropolitan Museum of Art and the Art Institute of Chicago were also located in major urban parks. The association of cultural, recreational, and educational purposes in a shared, urban park setting provides city dwellers many complementary opportunities: to escape the congestion and activities of urban life, to refresh the body and the mind through the enjoyment of the natural setting, and to enhance the aesthetic appreciation of art. In the early decades of the 1900's, major public museums were also built in public parks in Seattle, Los Angeles, and San Diego.

From the start, the de Young Museum was such a success that it quickly outgrew its building. Between 1916 to 1921, a large addition was made which included the Tower and the Pool of Enchantment. From 1928-1931, the center of the museum was expanded, the Garden Court was added, and the original building was demolished. In 1949, because of seismic problems, the exterior ornamentation was stripped from the facility, and in 1953, an addition was placed at the rear. Finally, in 1964, the west wing was demolished and replaced by the new structure that currently houses the Asian Art Museum. Since that time, there have been numerous interior alterations, but no further expansion of the facility. Today, the de Young Museum complex consists of eight separate structures (as indicated in Figure 1).

B. Museum Management and Ownership

The de Young Museum is one of two museums administered by the Fine Arts Museums of San Francisco (FAM) for the City and County of San Francisco (City). The FAM also administers the California Palace of the Legion of Honor in Lincoln Park (Legion). The FAM are the city's largest public arts institution and its facilities and collections are owned by the people of San Francisco. The FAM were created by the City Charter and operate under a Board of Trustees. The City Charter specifically gives the FAM the exclusive charge of the art and other assets held in public trust, including any land or buildings set aside for their use. The FAM is also the city's

oldest and most successful public/private partnership. Although FAM is a city department, most of its operational funding and all funding for art acquisitions and exhibitions are raised privately.

In 1995, the FAM completed the repair, restoration, and expansion of the California Palace of the Legion of Honor. It, too, was a public/private partnership in which City bond funds paid for mandatory seismic repairs, and private funds paid for the expansion and all other features of the project.

The Asian Art Museum (Asian) is an entirely separate institution with its own staff and Commission, even though its current home is located in the west wing of the de Young Museum. Asian Art Museum staff and commissioners manage the collections under their jurisdiction; however, the west wing facility is owned and managed by the FAM. When the Asian vacates the wing for their move to the Civic Center in late 1999, use of the west wing reverts back to the FAM. In the following proposal, references to the de Young Museum include the west wing currently occupied by the Asian Art Museum.

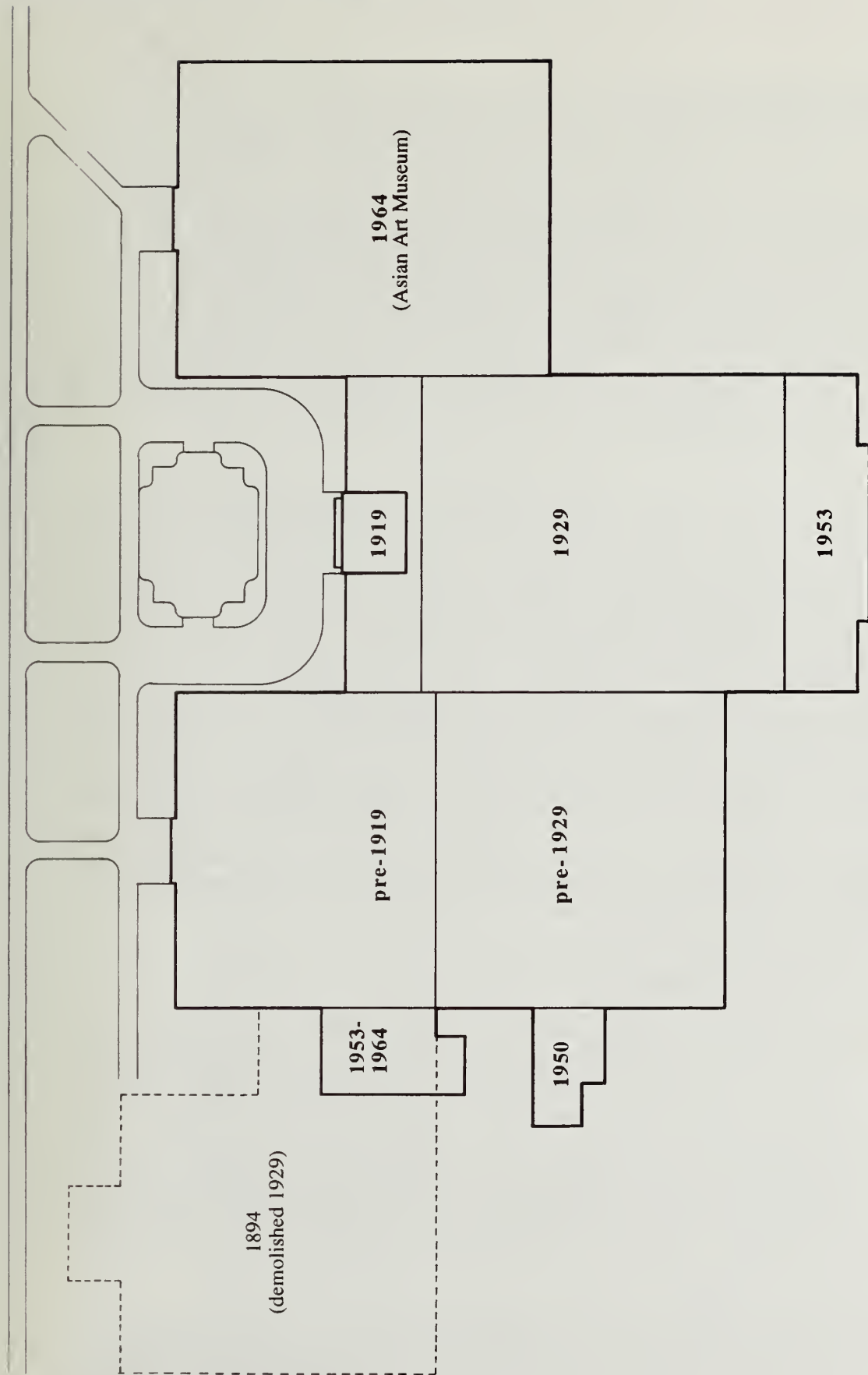


FIGURE 1: DIAGRAM OF DE YOUNG BUILDINGS

III. Statement of Need

The de Young Museum is seismically unsafe; has insufficient fire suppression and detection systems; contains hazardous materials; lacks the basic climate controls necessary for the preservation of the City's valuable art collection; has inadequate plumbing, electrical and security systems; is not fully accessible to the disabled; and regularly experiences overcrowding in its galleries, restrooms, stores, and cafe. All space is so overutilized that it cannot meet the demands for school groups and other educational programs. In addition, visitors and the neighboring community regularly complain about museum access, parking and automobile congestion.

Replacement of the de Young Museum is both mandatory and timely. Although it is not unusual for an older building to require extensive repair, the public safety hazards posed by the museum's deficiencies are severe, and have the potential to affect thousands of people if a significant earthquake were to strike when the museum is host to an at-capacity crowd. In addition to these life-safety concerns, the museum contains irreplaceable works of art owned by the citizens of San Francisco and valued at hundreds of millions of dollars. Extremely concerned about these conditions, insurers recently imposed new restrictions on their coverage of art objects in the museum. The cost of comprehensive seismic insurance is now prohibitively expensive and far exceeds the Museum's ability to pay. This situation has the potential to jeopardize new acquisitions, and has already affected the Museum's ability to obtain loans of valuable works of art from other institutions and collectors for special exhibitions. More information follows about the de Young's most severe building problems.

A. Seismic Deficiencies

In 1992, the Department of Public Works commissioned the consulting team of Rutherford & Chekene/Structus/Pegasus to evaluate the de Young and Asian Art Museums for seismic safety.¹ Because the facility is comprised of eight separate structures -- each constructed at different times, using different standards -- the consultants had to assess the seismic safety of each structure alone, as well as the capabilities of the complex as a whole. This evaluation resulted in a majority of the complex receiving the City's

¹Seismic Assessment of Various City-Owned Buildings by Rutherford & Chekene/Structus/Pegasus for M.H. de Young Memorial Museum and Asian Art Museum prepared for Office of Capital Resource Management, Department of Public Works, City and County of San Francisco, October 1992.

worst seismic hazard rating of "4" because of the risk of structural collapse and significant life safety hazards to occupants of the building.

The four main buildings were given the worst rating -- the Temporary Exhibition Hall, Tower and Entrance, American Wing, and the Hearst Courtyard (see Figure 1). These same buildings represent the majority of the public spaces in the facility, including educational spaces and galleries. This is particularly significant because large numbers of people fill these areas during popular exhibitions. In fiscal year 1994-95 the Museum had 882,000 visitors, including approximately 90,000 children who participated in the museum's organized school programs last year.

The consultant's report concluded:

"The existing de Young Museum is not capable of withstanding the effects of a great earthquake, and probably not even a lesser major earthquake, without sustaining extensive structural and non-structural damage resulting in significant falling hazards, or possible partial structural collapse, which would pose very high life safety hazards to the occupants. In addition, we conclude that the anticipated poor seismic performance will pose significant hazards to the museum's art collection."

According to the report, the potential for collapse of the four main buildings exists because "the diaphragms are inadequate to transfer loads to the perimeter shear walls. Therefore, seismic load is resisted by interior concrete frames designed to carry gravity loads only. These non-ductile frames have a limited lateral force resisting capacity and are significantly overstressed. In addition, the vertical discontinuity of the Tower shear walls over the museum's main entry also poses a serious collapse hazard."

The other four buildings -- the Asian wing, Kress Addition, Carpenter Shop, and Services building -- were given the slightly lower seismic hazard rating of "3". The Asian wing was assessed in a separate report by the same consultant who concluded that the building, "will exhibit poor seismic performance resulting in damages which will pose appreciable threats to life safety and significant threats to the collection." For all of the buildings rated 3, the potential for collapse was considered low. However they were all thought to have critical deficiencies.

After receipt of the de Young report, FAM Trustees decided that immediate action was required. The 1992 cost estimate for required seismic and other code enforcement work was over \$60 million. Because the development of a long-term solution was expensive and complicated, and dependent upon resolution of issues relating to the future home of the Asian Art Museum (at the time the Asian was still waiting to secure passage of a bond measure that would allow them to move to the Civic Center), Trustees decided to install a temporary, short-term repair while waiting for the Asian to complete its plans for the future. This action also provided Trustees more time to thoroughly research and develop the best long-term solution for the de Young. A \$2.3 million temporary seismic repair intended to prevent a complete collapse of the structure was completed in 1994. Designed as a stop-gap measure, it consisted of a system of bracing and shoring that involved the installation of steel plates and collector beams on the roof connected to steel braces distributed around the perimeter of the facility. The Trustees borrowed the funds for this temporary repair with the understanding it would be repaid with bond proceeds at the time a permanent long-term solution was funded.

The high cost estimate for the complete seismic repair of the de Young is due to the extensive nature of the museum's seismic problems. Compounding the potential for collapse described above, all of the facility's eight independent buildings have widespread problems throughout, including:

- The lack of sufficient interior structural columns or walls;
- Shear walls that are not continuous to the foundation;
- Skylight openings in over 60% of the roof;
- Hollow clay tile walls, that provide no structural stability; including many that are cracked;
- Degraded concrete that is cracked or crumbling;
- Unreinforced ceilings, light fixtures, and heating ducts that are held in place only by thin suspended wires; and
- The presence of asbestos.

Because these problems are so widespread throughout the facility, the seismic upgrade alone would require the removal of at least 80% of the interior as well as portions of the exterior.

B. Inadequate Fire Protection

Another major problem is caused by inadequate fire detection and suppression systems. The detection system is antiquated and based on a small number of large detection zones, making it difficult to

identify the exact location of a fire. The fire suppression system lacks an adequate fire sprinkler system and does not incorporate any smoke control mechanisms. Sprinklers provide very limited coverage of the facility and do not meet museum standards for art safety. They are charged with water at all times, and pose the threat of accidental discharge triggered by minor earthquakes or even routine maintenance.

The facility also lacks adequate emergency exits and safe pathways for visitors to quickly and safely exit the building. To meet current codes, the front main entrance doorway needs to be six times its current size, and more exits need to be placed around the rest of the building perimeter. Because of these deficiencies, the San Francisco Fire Marshall has limited the number of visitors that can be in the building at any one time.

C. Hazardous Materials

All eight buildings of the de Young Museum contain hazardous materials. From 1992-1994 the San Francisco Department of Public Health coordinated two different surveys of asbestos-containing construction materials in the museum: one for the seven current de Young buildings, the other for the Asian wing. The surveys were conducted by SCA Environmental, Inc. in October, 1992 and April, 1993, with a quality control review conducted in January, 1994.² The results indicate that the seven structures comprising the current de Young Museum include asbestos-containing materials, primarily in steam piping insulation, boiler breaching, hot water piping insulation, some structural fire proofing, and roofing materials. The report also concluded that various construction materials should be assumed to contain asbestos, primarily sheet rock, plaster walls and ceilings throughout the buildings, as well as miscellaneous flooring materials, mastic and underlayment for flooring. These materials are extensive and located throughout the buildings.

The Asian wing was found to contain significant amounts of asbestos in structural fire proofing throughout the building, as well as in piping insulation, water systems fittings, textured acoustical ceiling, sheet rock and plaster. As with the rest of the de Young, the survey also indicated that standard construction materials should be assumed to contain asbestos throughout the building.

²Asbestos Containing Materials Survey by SCA Environmental, Inc. for M.H. de Young Museum, Golden Gate Park dated January 17, 1995 and for Asian Art Museum dated January 16, 1995.

The extensive nature of either a seismic renovation or a new building project will require abatement of these asbestos-containing materials in order to comply with worker protection and environmental regulations and to prevent contamination and worker exposure during construction. The Department of Public Health's estimates for the abatement costs are \$5.4 million for the seven de Young Museum buildings and \$2.6 million for the Asian building -- a total of \$8.0 million for the entire complex.

D. Lack of Climate Control

The lack of climate control in the galleries, storage rooms, and conservation laboratories threatens the safety of the permanent art collections. Air pollution, temperature, light, and humidity can have a devastating impact on works of art. Temperature changes in the de Young of over 25° F in a single day are common. San Francisco fog causes humidity fluctuations that range from below 20% to above 60% in a few hours.

Works of art containing organic materials such as wood, fabric, ivory and bone respond very quickly to changes in humidity. Irreparable damage is caused to the cell walls of these materials if humidity drops below 40%, a frequent occurrence at the de Young. High humidity and temperature speed degradation too. Silks deteriorate much quicker in even slightly warmer situations. Metals corrode and some glass dissolves when the humidity is high. On particularly bad days, Museum guards have reported hearing art objects pop and creak. For example, in 1986, the frame on El Greco's St. Francis Venerating the Crucifix warped enough to break the protective glass into two pieces. Some special exhibitions have required the building of special climate chambers to ensure a stable environment. Museum conservators work hard to prevent and reverse the damage caused by corrosion on metals, mold on wood furniture and paintings, and glass crizzling.

E. Inadequate Plumbing, Electrical, and Security Systems

None of the existing building systems are adequate for a facility of this size and use. Upgrading has been inconsistent and unreliable. Much of the plumbing and water supply systems are unreliable and have not been upgraded significantly since the construction of the original buildings. Electrical systems do not meet current codes and are underserviced and overutilized.

The Museum recently upgraded its central security control system. However, the existing wiring to monitoring points and devices is insufficient for adequate coverage and limits the use of new technologies. In order to employ the latest technologies in museum security, extensive renovations of the wiring system, door frames, doors, hardware, and architectural elements would have to occur.

F. Limited Disabled Access

The Museum has implemented many small renovation projects to make the de Young Museum more accessible. All public spaces are currently accessible, however, this has often been accomplished by temporary measures, such as the addition of ramps that are not fully incorporated into the architecture. Back office areas are still inaccessible and would require significant reconstruction and the addition of elevators to achieve full accessibility. Office areas are currently too small and the hallways too narrow to allow for adequate accessibility.

G. Need for More Space

Over the years, insufficient space has resulted in the loss of popular programs; the loss of exhibition space; and staff working conditions that do not meet basic occupational health standards. Prime main floor gallery space is being used for storage and work areas instead of galleries and educational areas.

Museum facilities used for educational programs and special events are filled to capacity and school groups must be turned away. Most of the activities of the school program are filled immediately after announcement. Weekend public educational programs must often be conducted on the floor in Hearst Court due to lack of adequate facilities.

The Museum Cafe and Store are also at capacity. Both facilities are usually overcrowded. It is not unusual to experience long lines and waits in the cafe. Back hall space is being used to supplement the kitchen. Inventory for the bookstore is scattered throughout the museum, including the use of gallery space.

Museum staff work in unusually small and cramped quarters. Engineers and technicians must store lifts in the back hallways, some of which are building exits. Corridors are used for storage, making it difficult to work or move artwork through the back areas of the buildings. There is no complete network of service corridors to move materials, supplies and equipment through the building

without going through galleries and potentially endangering the safety of visitors and art.

H. Lack of Restrooms

Restroom facilities are severely inadequate, and often result in long lines leading out into museum hallways. Public restrooms are only available in the main hallway near the entrance area, and near the Trustees Auditorium in the Asian wing. No restrooms are located close to the main galleries and the cafe, and visitors must often walk long distances within the museum to reach the facilities. Once they arrive, they must wait in long lines.

I. Lack of Access

Daily access to the museum is a basic requirement for its successful operation. However, Sunday and holiday access is severely compromised by the John F. Kennedy Drive road closure. This road closure makes it difficult for museum visitors to access the museum, causes significant traffic congestion on streets in neighborhoods adjacent to the park, takes away needed parking spaces, and has resulted in a decrease in museum attendance on Sundays. This decrease is a significant hardship because Sunday visitors are more likely to be paying visitors than those visiting on other days, translating into a loss in much needed revenues to pay for museum programs.

In recent years, community activists have lobbied for more road closures in the park, including the closure of Kennedy Drive on Saturdays. Although these attempts have not been successful, community advocates have indicated that they will continue their efforts until they meet with success. This has caused the Museum to question the sensibility of spending millions of dollars to renovate or rebuild the facility if there is a potential for more road closures in the future and if the issue of Sunday and holiday access remains unresolved.

For the past six years, the de Young has worked with other park institutions to try to develop alternative solutions to the problems of Sunday and holiday access. Some of the alternatives have been successful. The Museum has encouraged visitors to take public transit by offering a discount on admission charges to visitors presenting a MUNI Fast Pass or transfer; developing an award-winning brochure that encouraged visitors to take MUNI to the park; working with MUNI to develop a Golden Gate Park logo that has

been added to bus signs; and extending one of the MUNI bus lines that travels to the park.

In June 1994, the Trustees of The Fine Arts Museums passed two board resolutions stating a position on transportation issues in Golden Gate Park and approving the implementation of measures to help reduce traffic and parking in Golden Gate Park while maintaining access for Museum visitors. These measures included continued support of public transportation through a variety of efforts, implementing a Museum-sponsored shuttle-bus system for blockbuster exhibitions, actively supporting the creation of a park-wide shuttle system, and studying the inclusion of an underground parking facility in the de Young Museum's renovation program. Copies of the resolutions are provided in the Appendix.

During the de Young's blockbuster Monet exhibition in Spring 1995, the Museum funded a weekend shuttle-bus system, and contracted with the University of California, San Francisco (UCSF), to provide both shuttle bus and parking services for museum visitors. During this exhibition the shuttle was extremely successful. Over a 12 week period, it carried 13,352 visitors to the Museum and 4,584 cars that would have otherwise been on park roadways were parked in UCSF's parking garage. Overall, the shuttle was used by approximately 10% of all Monet visitors. Following the Monet exhibition, the de Young then convinced the Asian Art Museum and California Academy of Sciences to join in funding a shuttle for summer 1995 weekends. Unfortunately, this attempt was not successful. This experience led the Museum to believe that while a shuttle can be effective during major blockbuster exhibitions when the public is expecting the museum and surrounding park area to be very crowded, it is not popular during times of average visitorship. The Museum intends to repeat the shuttle during major exhibitions and has contracted with UCSF for its continuation during the Fabergé exhibition that will run from May 25 through July 28, 1996.

Despite some success, efforts to support or improve public transportation and to provide shuttles for major exhibitions have not solved all of the access and congestion issues associated with current or future road closures. Therefore, studies were undertaken to determine the feasibility of including an underground parking facility in a new building project and its impacts on the access and congestion issues. These studies concluded that an underground parking facility can be a successful complement to other transportation efforts. It can secure adequate visitor access on a permanent basis which is particularly important for those visitors with special needs such as families, seniors and the disabled. The

facility can also off-set impacts of current road closures, and protect the Museum from the effects of potential future road closures. Furthermore, studies have found that an underground parking facility will reduce congestion and traffic on park and neighborhood roadways and reduce conflicts between Museum visitors and other recreational park users.

IV. Statement of Project Purpose, Goals and Objectives

This bond program seeks to continue the City's on-going commitment to seismically upgrade facilities that are known to present unacceptable hazards to the public. This bond program will provide the public with a de Young Museum in Golden Gate Park that is seismically safe, asbestos free, in conformance with all fire and other life safety codes and requirements, and disabled accessible. The de Young Museum has the highest attendance of any art museum in the city of San Francisco. This program is necessary if the Museum is to continue to provide the public with its many unique services.

The de Young Museum is a major contributor to the health of San Francisco's economy which relies heavily on tourism. As San Francisco's largest and most popular art museum, the de Young is an important asset for attracting visitors to the city which stimulates the economy and provides employment opportunities. The city's arts and cultural institutions play a central role in maintaining the quality of life which also attracts businesses to our city.

A. de Young Museum Mission Statement

The de Young Museum is dedicated to an extensive and innovative program of art education for people of all ages and interests. Its youth programs and service to the public schools are nationally recognized, and its record of popular exhibitions is unsurpassed on the West Coast. Building on these strengths, the Museum aims to pursue the inter-related goals of creating opportunities for education and inspired exhibitions. The de Young's outstanding collection of Arts of the Americas comprises one of the nation's most important assemblages of historic art of the United States. It is particularly notable for the Rockefeller Collection of American paintings and important holdings of American decorative arts; Native American art; and art from the ancient civilizations of Mexico, Central and South America. In addition to objects from the Americas, there are textiles from around the world, and arts from Africa and Oceania -- each of which has a significant role to play in expanding our conceptions of the history of art. Through innovative architectural design, dynamic installations, and new technologies, the de Young has a unique opportunity to link the diverse arts of the Americas, from pre-Columbian to twentieth century and contemporary American, in a coherent narrative of the art of our hemisphere.

B. Goals and Objectives

The primary goal of building a new de Young Museum is to provide a safe and up-to-date facility for the public, the staff, and the city's valuable art collection. It is because of this goal and the need to remedy severe public safety hazards that this bond measure is being considered at this time. Secondary goals that can be achieved by a complete reconstruction and the inclusion of private funding include:

- Expanding programs and services to a larger and more diverse audience;
- Improving access to the museum for all visitors;
- Broadening art education programs for people of all ages and interests; and
- Maintaining economic viability.

Specific objectives to be reached for each of the goals are included in Table 1.

TABLE 1

**GOALS AND OBJECTIVES OF DE YOUNG MUSEUM
DEVELOPMENT PROGRAM**

Goal 1. TO ASSURE SAFETY

Objectives:

- seismic safety for the public, staff, and works of art
- a facility free from hazardous materials (e.g. asbestos, lead)
- a Heating/Ventilation/and Air Conditioning system that is code compliant and museum quality
- compliance with electrical codes and fire and life safety detection and suppression systems
- staff work areas that meet museum and occupational health and safety standards
- a state of the art security system
- improved art delivery, movement, and handling systems

Goal 2. TO EXPAND SERVICES

Objectives:

- expanded gallery space for both the permanent collection and temporary exhibitions
- expanded visitor services including a larger entry way, coatcheck, and restrooms
- an improved museum store
- an improved cafe

Goal 3. TO IMPROVE ACCESS

Objectives:

- provide sufficient access for all visitors
- provide a fully accessible facility for the disabled
- improve automobile access

Goal 4. TO BROADEN EDUCATIONAL SERVICES

Objectives:

- inclusion of multi-purpose educational classrooms and a resource center
- expanded orientation, information, and interpretive spaces/galleries, incorporating new technologies
- an expanded library
- inclusion of a children's gallery

Goal 5. TO MAINTAIN ECONOMIC VIABILITY

Objectives:

- design a cost efficient facility that will minimize operating expenses
- maximize the return on all income producing enterprises, including the cafe, bookstore, and auditorium, etc.
- increase rental usage by outside groups, particularly during non-public hours

V. Project Proposal

The following information provides a complete description of the proposal for a new de Young Museum in Golden Gate Park. This proposal was developed after careful consideration of all project alternatives. In 1994, Museum Trustees considered three potential solutions to the de Young's problems -- a seismic rehabilitation, a partial rehabilitation combined with new construction and a complete reconstruction in Golden Gate Park. This analysis revealed that the reconstruction option was the most cost-effective solution. In 1995, a second evaluation was conducted to make sure that Golden Gate Park was the best site for a new de Young Museum.³ Although this study, conducted by Sedway Consulting, identified other potential sites, Museum Trustees concluded that Golden Gate Park remained the best choice. All aspects of the project are described below, including those that will be paid for with private funds. In Section VII, the project costs are described according to public and private sources of funding.

A. Site Description

The de Young Museum is located in the northeast portion of Golden Gate Park, approximately 400 feet south of the intersection of Tenth Avenue with Fulton Street, as indicated in Figure 2. The museum site occupies an area of approximately 5.4 acres. The topography is relatively level, with raised berms on the John F. Kennedy Drive side shielding the building from the road and a change in elevation on the back of the Asian wing toward the west. The museum fronts Tea Garden Drive, which provides access to the site and connects John F. Kennedy Drive with Martin Luther King Drive. Other features in the area include the Music Concourse, the adjacent Japanese Tea Garden, and the California Academy of Sciences. This entire area provides a distinctive civic space located within the park. An Existing Site Plan is included in Figure 3.

³New de Young Museum Site Selection Study Final Report, Sedway Consulting, December 1995.

This proposal provides for the complete demolition and rebuilding of the museum on its existing site. The new museum would be shifted slightly to the northeast to allow alignment of the main entry with the center line of the Music Concourse (see Figure 4). This shift would result in the following benefits:

- Return the de Young to its original location;
- Create a better relationship to the Concourse by aligning the Museum on the central axis;
- Create an open area between the Japanese Tea Garden and the Museum that will provide an improved relationship with the Tea Garden through the creation of the Osher Sculpture Garden;
- Return approximately 1.6 acres to open space through the reduction of the footprint and removal of above ground parking (Figure 5); and
- Maintain a setback from Tea Garden Drive to correspond with the setback of the California Academy of Sciences from the Music Concourse, and to ensure that open space around the Concourse is maintained.

Although the new building will have a smaller footprint, it will also provide significantly more square footage through the addition of a full basement and a set-back upper level.

B. Program

This program describes the facilities and space required to meet the functional needs of the de Young Museum as it meets the challenges of the next century and reflects the goals and objectives outlined in this report. The program incorporates the ideas and opinions of museum trustees, staff, volunteers, visitors, and other professionals. Visitor opinions, obtained in ongoing visitor satisfaction surveys, were used to help define ways to make a new museum more responsive and friendly to the public. The key elements of the new program include:

- Significant expansion of educational functions, including more classroom space, a new children's gallery, a new teacher's resource center, and collection study areas;

- Increased exhibition space for anticipated growth for the museum's permanent collections in American, Africa, Oceania and the Americas, Textiles, and 20th Century;
- Significantly expanded public service areas, including restrooms, coatcheck, restaurant space, museum stores, orientation area, and areas for special events;
- Increases in temporary exhibition space that will provide more flexibility in types, arrangements, and interpretations of exhibitions;
- Increased space for conservation laboratories and adequate storage facilities for the permanent collection, essential to the preservation of the collections;
- A better relationship between galleries that will allow for a more historical, coherent and flexible arrangement and flow;
- A sculpture garden which will provide an opportunity to enjoy sculpture in the special environment of a landscaped park setting;
- An underground parking facility in the first level basement that will replace parking spaces that are currently located in the staff parking lot; and
- A museum visitor underground parking facility in the second level basement.

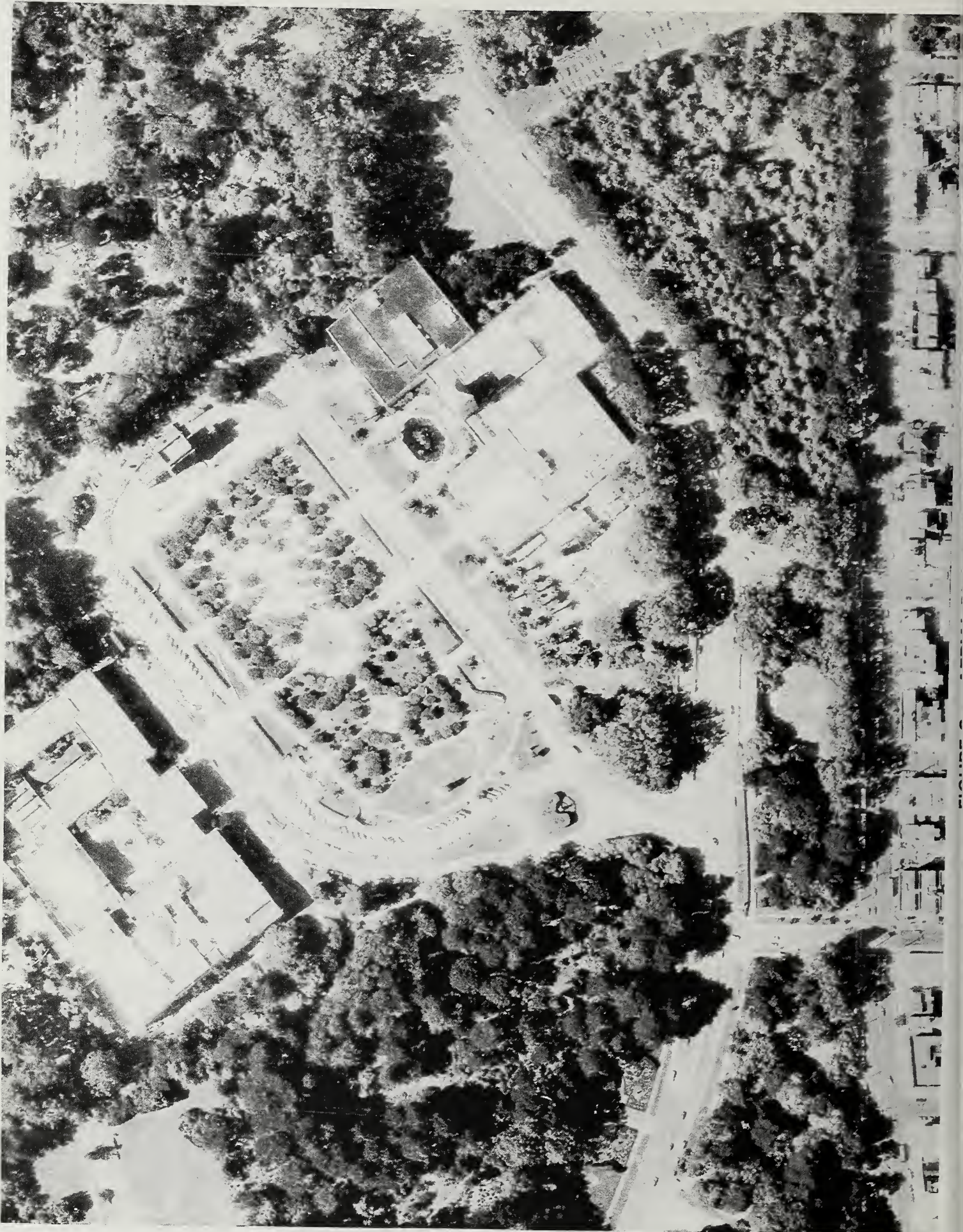
The detailed programming summary is contained in Table 2. Facility capacity requirements are estimated to be 249,750 square feet gross of museum program area, or 199,600 net square feet. Allowances for mechanical functions, circulation, wall thickness and other building services is estimated at approximately 25%, or 49,950 square feet. The area required for the staff and museum visitor parking adds 162,600 square feet.

C. Image of a New Museum

The pluralistic nature of the de Young Museum's permanent collections offers a unique opportunity to link the diverse arts of the Americas in a coherent narrative of the art of our hemisphere -- from pre-Columbian to twentieth-century and contemporary American art. By incorporating innovative architectural design with dynamic installations and new technologies the new de Young Museum will

be able to educate and reach out to people of all ages and backgrounds in a manner that does not elsewhere exist. The de Young Museum is located in the heart of one of the most popular and beautiful urban parks in the world. Golden Gate Park, so welcoming to diversity, will be the perfect entrance to a museum that will showcase the art of many of the world's cultures.

The new de Young Museum will provide provocative exhibitions, juxtaposing art from a variety of cultures. It will draw upon the local community, known for its diversity, interest and involvement in the arts. The education programs based on special exhibitions and the permanent collections will provide multiple viewpoints to encourage a global awareness and understanding of art. Our vision of the new de Young Museum recognizes a common human experience of which art is a clear expression. It will become a focus for renewed civic pride and ensure the Museum's continued contribution to the economic health of the city.



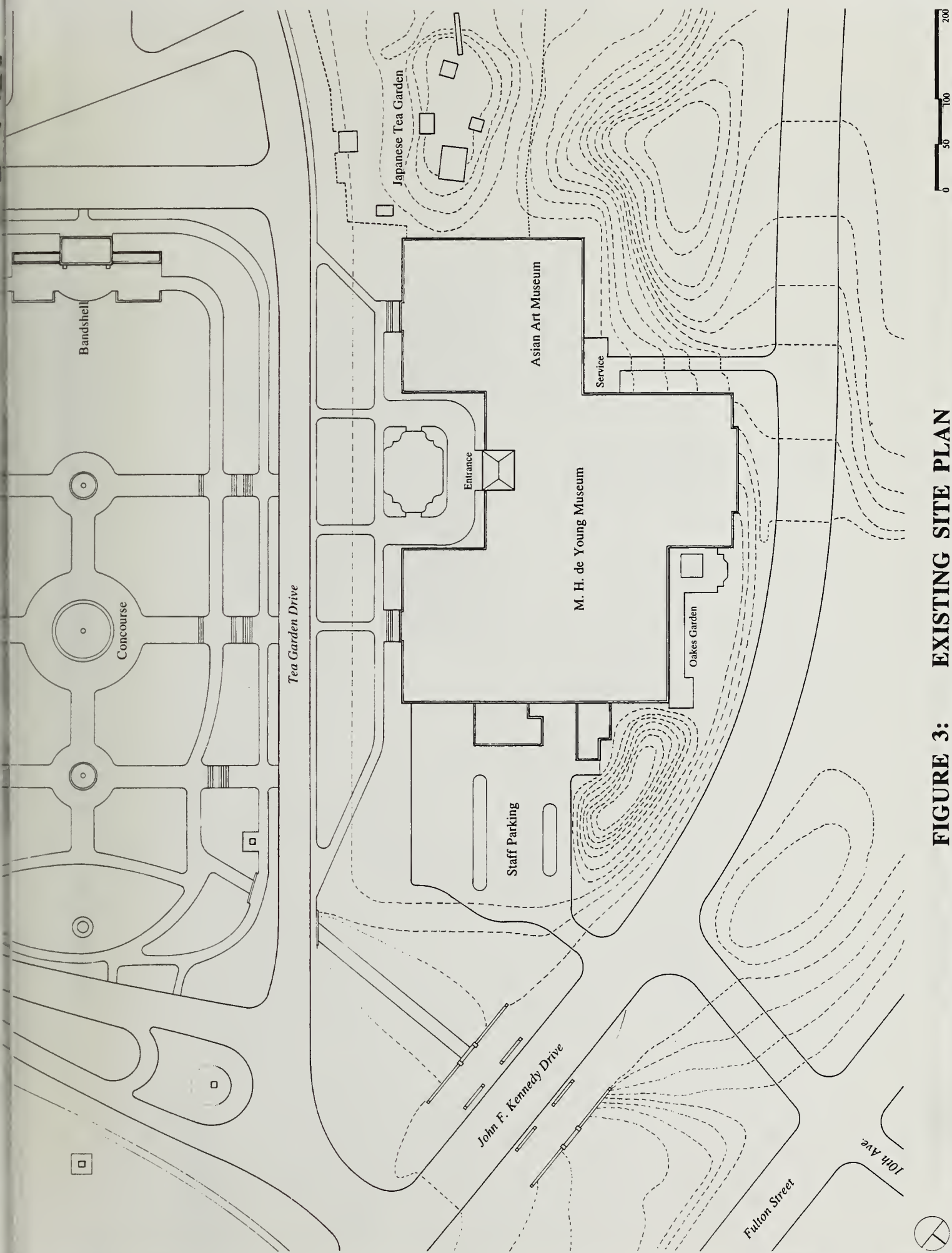


FIGURE 3: EXISTING SITE PLAN

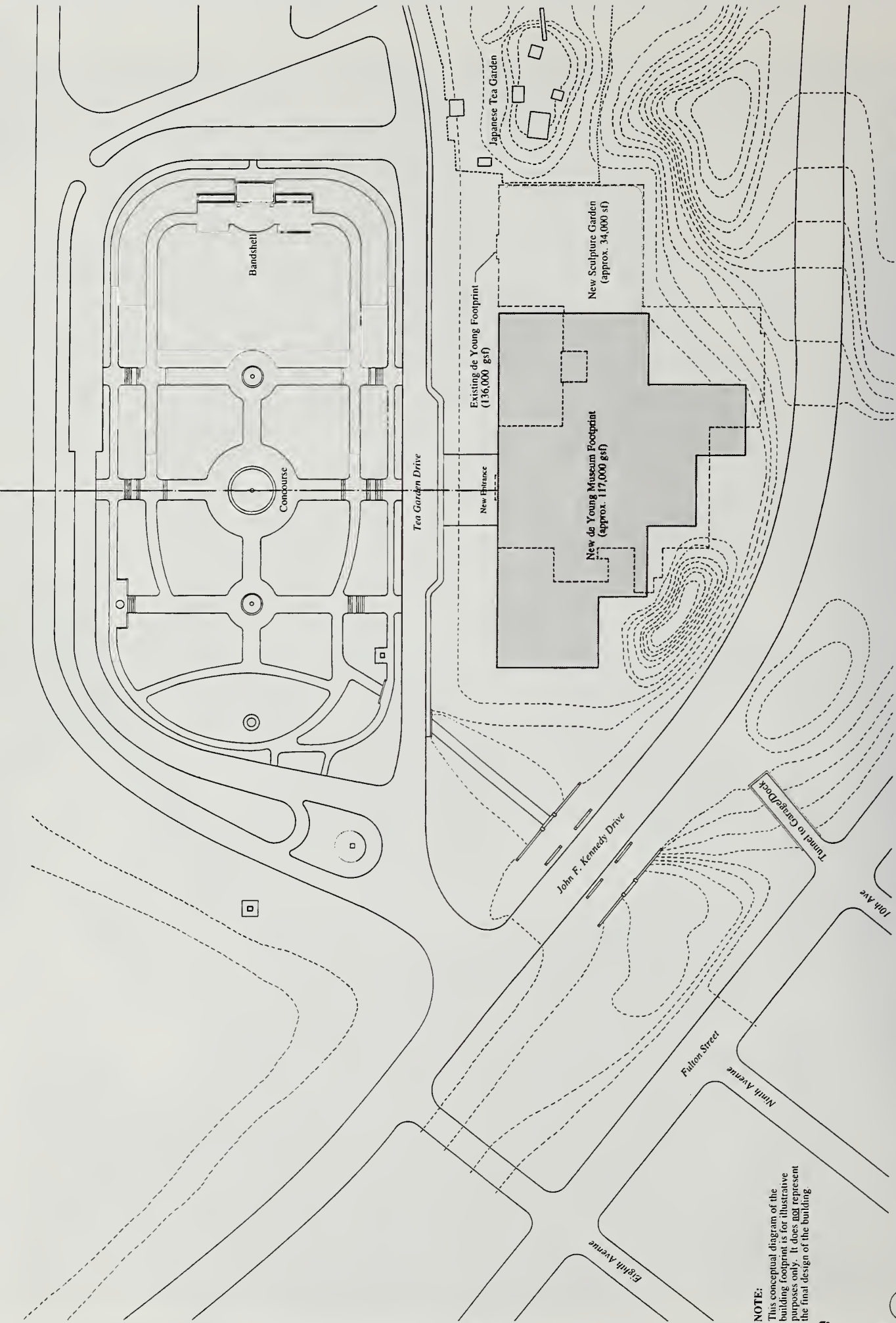


FIGURE 4: BUILDING ALIGNMENT WITH CONCOURSE

NOTE:
This conceptual diagram of the building footprint is for illustrative purposes only. It does not represent the final design of the building.

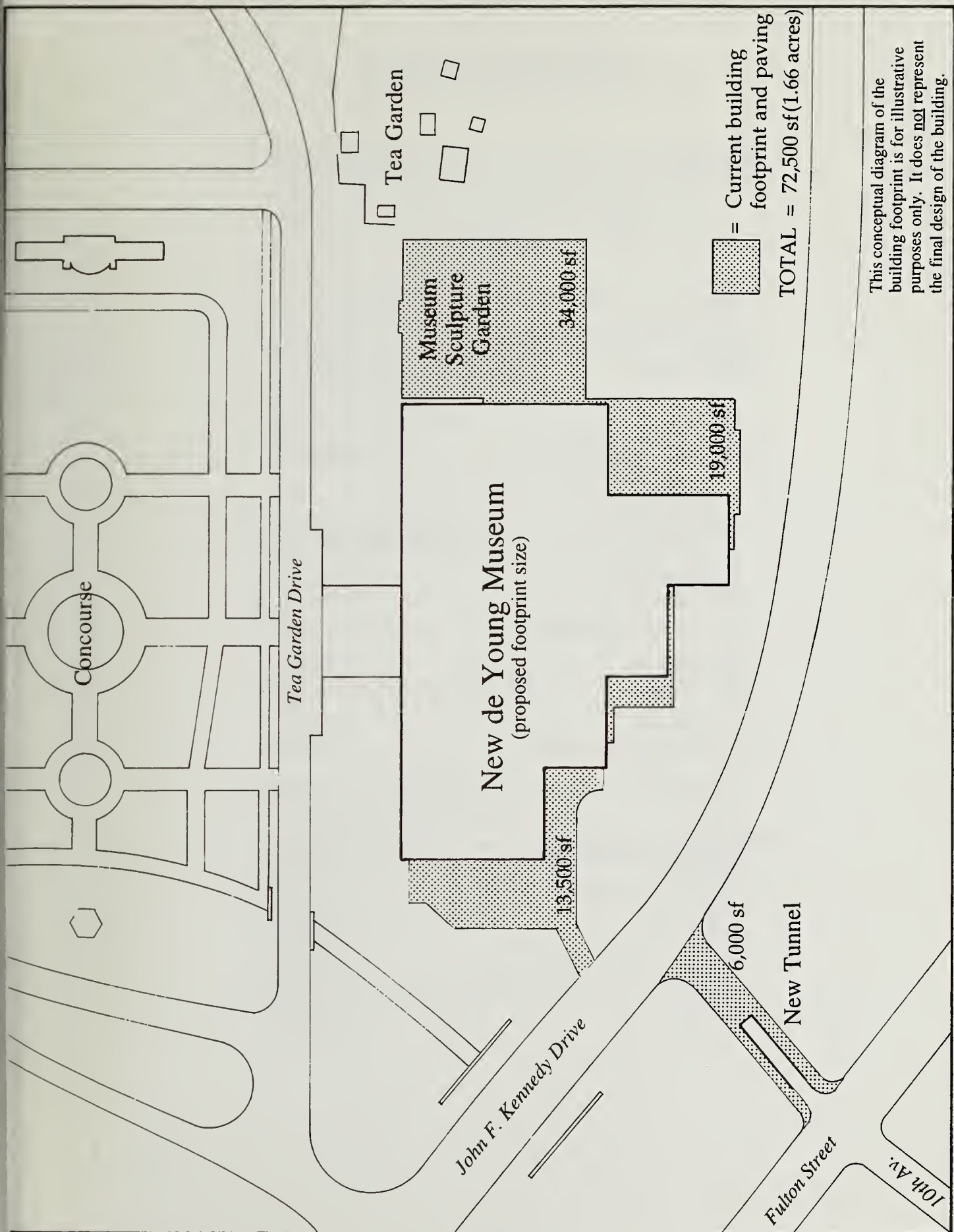


FIGURE 5: DIAGRAM FOR APPROXIMATELY 1.66 ACRES OF RECOVERED OPEN SPACE

TABLE 2 – Page 1 of 3
de YOUNG PROGRAM SUMMARY

Galleries	Proposal
1. Temporary Exhibition	12,000
2. American (incl. 20th Century)	26,000
3. Africa, Oceania & Americas	10,000
4. Textiles	5,000
5. Achenbach	1,000
6. Flexible Exhibition Spaces	6,000
<i>Galleries Totals</i>	<u>60,000</u>

Collection Support	Proposal
1. Conservation	
a. Painting Lab	
b. Objects Lab	
c. Textiles Lab	
d. Photo Lab	
Conservation Total	9,000
2. Exhibition Preparation	10,000
3. Registration	3,000
4. Curatorial	3,000
5. Art Storage	15,000
<i>Collection Support Totals</i>	<u>40,000</u>

Education	Proposal
1. Classrooms/Studios	3,000
2. Children's Gallery	1,000
3. Auditorium	4,000
4. Teacher's Resource Center	1,000
5. Collection Study Areas	4,000
6. Library	8,000
<i>Education Totals</i>	<u>21,000</u>

TABLE 2 – Page 2 of 3
de YOUNG PROGRAM SUMMARY

<u>Public Services</u>	<u>Proposal</u>
1. Entry & Orientation	
a. Entry/Tickets/Information	6,000
b. Orientation Galleries	<u>1,500</u>
Entry & Orientation Totals	7,500
2. Public Areas General	
a. Coat Check/Restrooms/Phones	4,000
b. Event Area(s)	7,500
c. Restaurant/Food Service	5,500
d. Event Services/Storage	2,000
e. Museum Store	4,100
<i>Public Services Totals</i>	<u>30,600</u>

<u>Public Services Support</u>	<u>Proposal</u>
Public Services Support	
1. Volunteers	550
2. Docents	550
3. Membership	500
4. Storage	300
<i>Public Services Support Totals</i>	<u>1,900</u>

<u>General Administration</u>	<u>Proposal</u>
1. General Administration	6,200
2. Development	1,500
3. Membership/P.R./Publications	2,400
4. Education	600
5. Operations	1,500
6. Storage	2,000
<i>General Administration Totals</i>	<u>14,200</u>

TABLE 2 – Page 3 of 3
de YOUNG PROGRAM SUMMARY

Engineering and Plant Operations	Proposal
1. Loading Dock & Security	5,000
2. Engineering & Custodial	2,900
3. Mechanical	20,000
4. Plant Storage	4,000
<i>Engin. & Plant Operations Totals</i>	<u>31,900</u>
 Net square foot subtotal	 199,600
x 25% circulation, building services, etc.	49,900
TOTAL PROGRAM AREA	<u>249,500</u>

Parking	
1. Staff and Volunteer Parking	33,000
2. Public Parking with Tunnel	129,600
Parking Totals	<u>162,600</u>

VI. Facility Design

To prepare a construction cost estimate, certain design assumptions were made regarding the museum's architecture, structural features, and electrical and mechanical components. These assumptions provide general guidelines and do not represent a final decision regarding the design of the new building. After the bonds are approved, design issues will be addressed and design solutions prepared. The building project will be subject to various city agency reviews, including the Board of Supervisors, before any construction work begins. The following design assumptions have influenced the development of the conceptual design for a new de Young Museum:

A. Programmatic and Functional Requirements

The design assumptions for the new facility will satisfy the functional and space needs established for the new de Young Museum, as indicated in the previous section, for the next 100 years. The design will allow the Museum to meet its goals and objectives as outlined earlier in this report.

B. Aesthetic Requirements

The location of the de Young Museum in Golden Gate Park is considered one of its primary assets. The welcoming nature of the park setting, the complement of the California Academy of Sciences, the Arboretum and the Japanese Tea Garden, and the variety of recreational opportunities all combine to enhance a visit to the de Young. Golden Gate Park's popularity provides the perfect opportunity for the de Young to serve the most ethnically diverse population in the United States. However, the popularity of the Park also creates an unique challenge -- to provide a new facility that can meet the needs of the Museum, while at the same time, respecting other park users and preserving the natural environment of Golden Gate Park. This proposal attempts to do just that, by the inclusion of the following key features:

- Complete adherence to restrictions defined by the Golden Gate Park Master Plan;
- Design guidelines that will significantly improve the relationship between the building and its park setting;
- A decrease in the building footprint and an increase in open space surrounding the new museum;

- Creation of a landscaped sculpture garden which will ease the relationship of the museum to the Tea Garden; and
- Inclusion of an underground parking facility that is entered and exited from outside the park, thereby taking traffic off of park roadways, reducing conflicts with other recreational park users, reducing congestion in neighborhoods adjacent to the park, and providing safe, direct access for museum visitors.

C. Conceptual Design

A conceptual design has been generated to determine if the proposed site can physically accommodate the new de Young Museum; help maximize the accuracy of the construction cost estimate; and provide the San Francisco electorate with a preliminary and conceptual preview of the project's intent.

The conceptual design presented in this report assumes the demolition of all eight buildings comprising the current museum structure and the complete rebuilding of a new two story building in which the second story is partial and set back from the first. This configuration will capture overhead daylight for permanent collection galleries and public spaces and minimize the impression of the building's scale. The conceptual design also provides for one full basement for public and non-public uses (including staff and volunteer parking), and a second full basement for a museum visitor parking facility.

Design guidelines have been developed to assure the public that a new museum will be appropriate to its Golden Gate Park setting. These include:

- Reducing the building footprint from its current size;
- Maintaining or reducing the building scale;
- Using building form and design to create a physical and visual relationship between the museum and the park;
- Improving the relationship of the building form to Tea Garden Drive through building set-back and landscaping;
- Improving the relationship of the museum to John F. Kennedy Drive through the use of landscaping, berms and/or grading improvements;

- Reconstructing the Pool of Enchantment in an appropriate area of the new facility;
- Utilizing exterior building materials and colors that will be sympathetic to the park environment and to the historic band shell;
- Incorporating energy efficient and environmentally appropriate systems and materials into the building design;
- Creating a landscaped area of approximately 34,000 square feet for a Museum sculpture garden between the Museum and the Japanese Tea Garden;
- Removing the existing above ground truck loading and staff parking areas and locating them underground; and
- Providing access to all underground parking from Fulton Street by closing the 10th Avenue entrance and tunnelling under the park and John F. Kennedy Drive into a parking facility.

D. Space Allocation

Figures 6-9 provide a graphic representation of the conceptual space allocation plan for the Museum program. The main ground floor level would allocate space to temporary and permanent exhibition galleries, education study areas, classrooms, entry and orientation areas, and general public services including food services and the museum store. The partial second story would provide space for library, administration, curatorial, and conservation offices. The first level full basement would include an auditorium, exhibition preparation areas, conservation laboratories, art storage, mechanical building and engineering, loading services, and a staff and volunteer parking area. The second level basement would provide for museum visitor parking.

E. Museum Access and Underground Parking Facility

The conceptual plan for a new de Young includes a secure underground parking facility for museum visitors, staff and volunteers with access from outside the Park. The inclusion of the parking facility in the plans for a new de Young Museum takes advantage of a one-time opportunity to permanently provide assured access for Museum visitors, to reduce traffic and congestion in Golden Gate Park and adjacent neighborhoods, and to remove the



conflicts created with other recreational Park users. The costs of the proposed parking facility are not included in this bond proposal. The Museum intends to use private funds to finance the construction of the proposed parking facility.

The plan provides for a secure underground loading area and replacement staff and volunteer parking area on the first basement level. This parking area will be approximately 33,000 square feet and will replace the approximately 85 parking spaces removed from the existing above ground staff parking lot adjacent to the current building. This also provides a secure and safe parking area for staff and volunteers who frequent the Museum at all hours of the day and night.

The museum visitor parking will be on a second basement level, representing approximately 117,000 square feet or approximately 285 cars. The entry to both the staff parking, freight loading area and second basement level visitor parking will be from a tunnel entrance off Fulton Street, replacing the 10th Avenue/Park entrance. This tunnel will provide direct underground access for all loading functions, staff parking, and public parking. This direct access will allow museum visitors and staff to avoid driving and parking on Park roads and will provide a safe and secure environment.

F. Conceptual Site Design

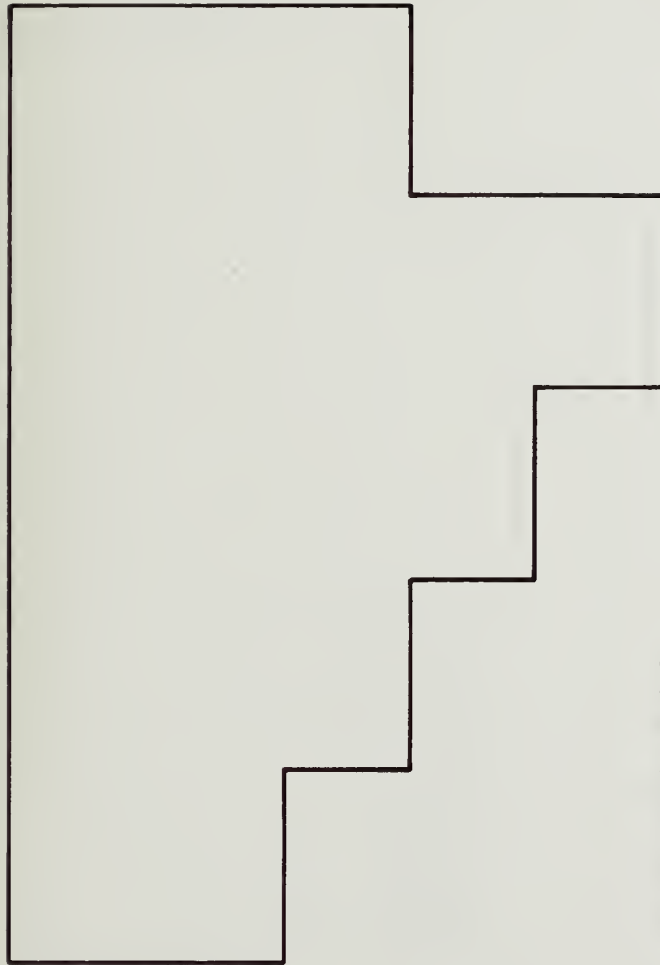
Open space areas relating directly to the building will be landscaped in a manner and style consistent with the Concourse, other nearby Park landscaping features, and the Golden Gate Park Master Plan policies. A Museum sculpture garden is proposed in the open space between the Museum and the Tea Garden, both easing the relationship of the Museum to the Tea Garden and creating an unique opportunity to enjoy sculpture in a landscaped setting. The Osher Sculpture Garden will incorporate permanent and temporary sculptures and will provide appropriate security for the art objects. Construction of the tunnel access to the parking facility will allow the asphalt area of the 10th Avenue entrance between Fulton and John F. Kennedy Drive to be used for additional open space and landscaped areas.

G. Building Systems and Finishes

The conceptual design for purposes of preparing the cost analysis for the new building allows for the following elements:

- Foundations include excavation with shoring as required to be of reinforced concrete drilled caissons, pile caps, wall fittings and column bases. Vertical structure includes reinforced concrete retaining walls, pilasters and columns below grade and structural steel or reinforced concrete load bearing and shear walls above grade.
- Floor structure includes reinforced concrete slab on grade, reinforced concrete and structural steel beams and girders, suspended reinforced concrete beam and slab, and steel decking with concrete topping. Roof structure includes structural steel framing with steel decking, and fireproofing.
- The mechanical and electrical systems are assumed to represent state of the art museum quality for energy efficiency, power and lighting, humidified and conditioned air, and total coverage fire detection and suppression systems. Electrical and communication systems include emergency power, telephone and data communication systems, and alarm/security systems. The fire suppression will be a pre-action dry standpipe system consistent with museum installations.
- Vertical Transportation includes pedestrian and wheelchair ramps, staircases and elevator systems to provide easy access by patrons and staff to all levels and areas of the new building.
- Exterior finishes are assumed to be of a quality consistent with the current building. The cost estimate is based upon the equivalent of cement plaster with allowance for special ornamentation and articulation of exterior finishes plus high grade finishes at public entries. Exterior walls are insulated and the cost plan allows for glazed window walls at the main entry, oversized/premium grade doors, steel doors and frames, and security doors. The roof is insulated and assumed to include a large number of skylights.
- Interior wall finishes are also assumed to be consistent quality with the existing building and includes paint, stone wainscot and door casing, wood, tile and vinyl. Floor finishes would include marble, wood, concrete and carpet as appropriate for each area. The partitions would include concrete masonry block, steel studs and fire rated plywood under painted gypsum board. Special architectural treatments would focus on public entry and special use areas.

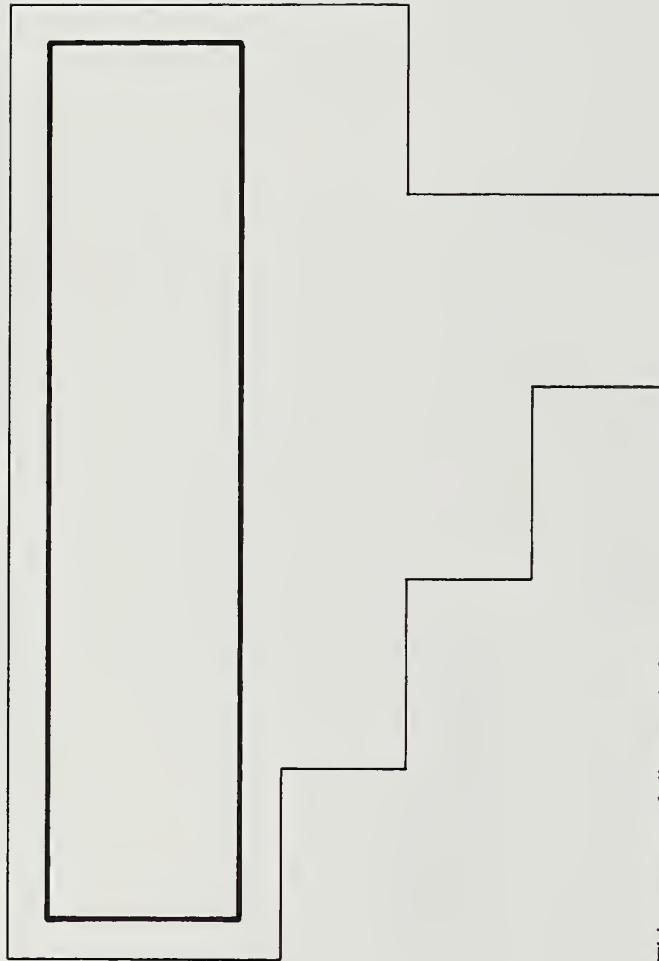
- Site work allows for extensive landscaping, repair and/or replacement of existing vegetation. Lighting, site drainage, and pedestrian walkways are also included as is the replacement of many site utilities disturbed by the construction or requiring upgrade.



Note: This conceptual diagram is for illustrative purposes only. It does not represent the final design of the building.

Galleries	60,000
Public Services	30,600
Public Services Support	1,900
Children's Gallery	<u>1,000</u>
	93,500 net sq. ft.
	x 1.25
	117,000 gross sq. ft.

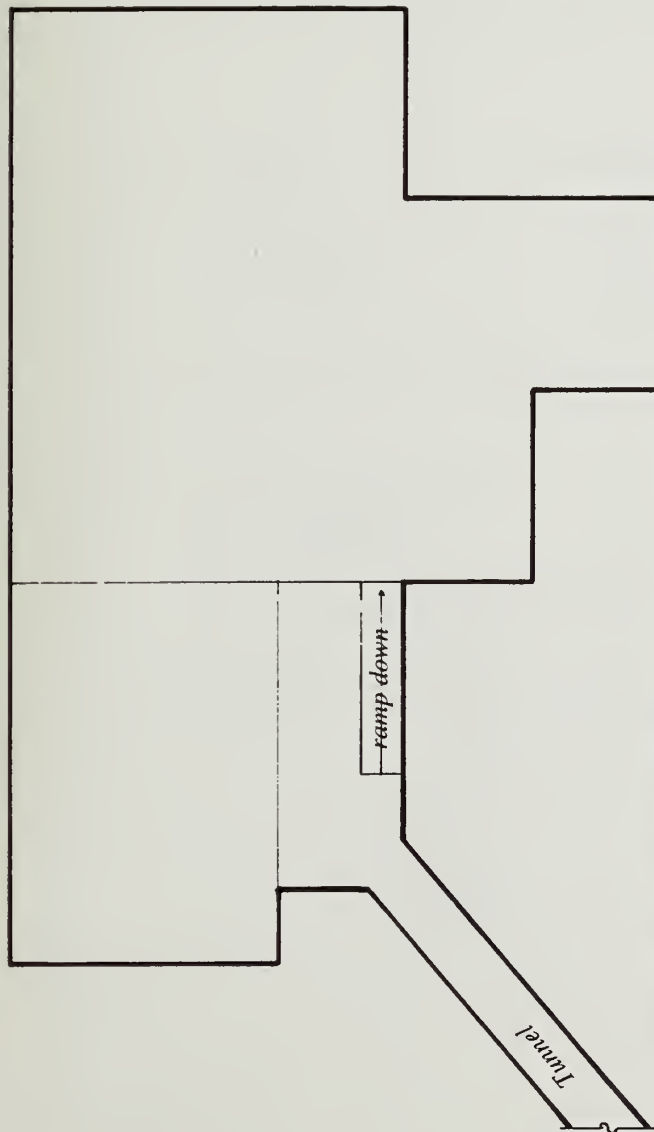
FIGURE 6: SPACE ALLOCATION PLAN: MAIN FLOOR



Note: This conceptual diagram is for illustrative purposes only. It does not represent the final design of the building.

General Administration	14,200
Library	8,000
Curatorial Offices	3,000
Collection Study	4,000
Classrooms/Studios	3,000
Teacher's Resource Center	1,000
<u>Conservation</u>	<u>2,500</u>
	35,700 net sq. ft.
	x 1.25
	45,000 gross sq. ft.

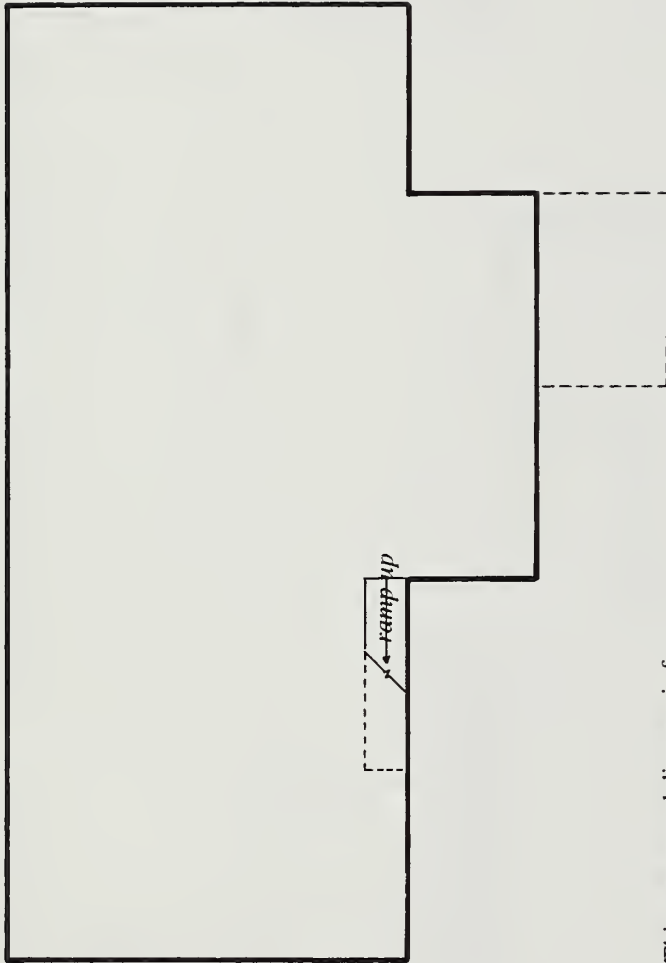
FIGURE 7: SPACE ALLOCATION PLAN: PARTIAL SECOND FLOOR



Note: This conceptual diagram is for illustrative purposes only. It does not represent the final design of the building.

Engineering/Plant Operations	31,900
Exhibition	10,000
Conservation	6,500
Art Storage	15,000
Registration	3,000
Auditorium	<u>4,000</u>
	70,400 net sq. ft.
	x 1.25
	88,000 gross sq. ft.
Staff Parking	33,000 gross sq. ft.
Total	121,000 gross sq. ft.

FIGURE 8: SPACE ALLOCATION PLAN: FIRST BASEMENT WITH TUNNEL



Note: This conceptual diagram is for illustrative purposes only. It does not represent the final design of the building.

Public parking

117,000 gross sq. ft.

FIGURE 9: SPACE ALLOCATION PLAN: SECOND BASEMENT

VII. Project Cost Plan

This project is a public/private partnership. The public is being asked to approve bonds in the amount equal to the cost estimate for the city's obligation for mandatory seismic and code enforcement work in the amount of \$73.3 million, detailed in Table 3. Museum Trustees have agreed to raise private funds to pay all costs that exceed the city's mandatory seismic and code enforcement work, as well as for the underground parking facility. These privately funded costs are expected to include many site enhancements, furniture, fixtures and equipment, and special museum features. The private contribution estimate is \$44.1 million. The total project cost estimate is \$117.4 million and set forth in Table 4.

Proposed Cost Summary			
\$ = Millions	Public Bond Funds	Private Funds	Total
I. CONSTRUCTION			
A. General	48.3	20.3	
B. Visitor Parking	0.0	11.5	
II. HAZARDOUS MATERIALS	8.0	0.0	
III. OTHER PROJECT COSTS			
A. Fees & Permits	11.3	6.6	
B. Relocation	3.4	0.0	
C. Temp. Bracing Repayment	2.3	0.0	
D. Furniture, Fixtures & Equip.	0.0	5.7	
RECOMMENDED PROJECT BUDGET	<u>73.3</u>	<u>44.1</u>	<u>117.4</u>

TABLE 3 – Page 1 of 2
M.H. de YOUNG MEMORIAL MUSEUM
Planned Project Cost Estimate
Seismic Renovation and Code Compliance Work

I. GENERAL CONSTRUCTION		\$ x 1,000
A. Basement Excavation & Foundations		661
B. Load Bearing Walls, Columns & Bracing		2,519
C. Floor & Roof Structures		1,964
D. Exterior Cladding, Windows & Doors		776
E. Roofing, Waterproofing & Skylights		822
Shell (A–E)		6,742
F. Interior Partitions, Doors & Glazing		1,168
G. Floor, Wall & Ceiling Finishes		5,015
Interiors (F–G)		6,183
H. Function Equipment & Specialties		1,673
I. Stairs & Vertical Transportation		423
J. Plumbing Systems		815
K. Heating, Ventilating & Air Conditioning		4,354
L. Electric Lighting, Power, Communications, etc.		3,747
M. Fire Protection Systems		651
Mechanical & Electrical (J–M)		9,567
Building (A–M)		24,588
N. Site Preparation & Demolition		1,621
O. Site Paving, Structures & Landscaping		397
P. Utilities on Site		200
Site Work (N–P)		2,218
Building and Site (A–P)		26,806
Scope Development Contingency	15.0%	4,021
General Conditions	9.0%	2,774
Contractor's Overhead & Profit	5.0%	1,680
Planned Construction Cost in Jan. 1996		35,281
Allowance for Cost Rise to Jan. 2000*	19.0%	6,703
Construction Contingency	15.0%	6,298
TOTAL GENERAL CONSTRUCTION		48,283

* Annual inflation rate utilized is 4.5% compounded

TABLE 3 – Page 2 of 2
M.H. de YOUNG MEMORIAL MUSEUM
Planned Project Cost Estimate
Seismic Renovation and Code Compliance Work

I.	GENERAL CONSTRUCTION TOTAL (from Page 1)		48,283
II.	HAZARDOUS MATERIALS		8,000
	Per DPH Estimate – See Section II.C.		
III.	OTHER PROJECT COSTS		
		% of G.C.	
		Total	\$ x 1,000
A.	Fees & Permits		
	1. Environmental Impact Report		250
	2. Professional Design Fees	10.5%	5,070
	3. Civil & Geotechnical Engineering	0.1%	48
	4. Permits & Plan Check Fees	0.75%	362
	5. Inspections and Testing	2.0%	966
	6. Bonds & Insurance	1.3%	628
	7. Utility Fees		250
	8. Project & Construction Management		2,789
	9. City Agency Fees	1.0%	483
	10. Bond, Legal, and Financing	1.0%	483
	Management Fees		
	Subtotal		11,328
B.	Relocation		
	1. Relocation and Temporary		2,956
	Accommodation Costs		
	2. Asian Wing Modifications		400
	Subtotal		3,356
C.	Temporary Bracing Repayment		2,300
	TOTAL OTHER PROJECT COSTS		16,984
	<u>RECOMMENDED PROJECT BUDGET</u>		<u>73,267</u>

TABLE 4 — Page 1 of 2
M.H. de YOUNG MEMORIAL MUSEUM
Planned Project Cost Estimate
New de Young Concept Plan

I. GENERAL CONSTRUCTION	Museum \$ x 1,000	Garage \$ x 1,000
A. Basement Excavation & Foundations	2,615	765
B. Load Bearing Walls, Columns & Bracing	5,612	0
C. Floor & Roof Structures	7,183	0
D. Exterior Cladding, Windows & Doors	2,657	0
E. Roofing, Waterproofing & Skylights	2,932	175
Shell (A-E)	20,999	940
F. Interior Partitions, Doors & Glazing	3,059	0
G. Floors, Wall & Ceiling Finishes	5,652	0
Interiors (F-G)	8,711	0
H. Function Equipment & Specialties	2,540	0
I. Stairs & Vertical Transportation	965	0
J. Plumbing Systems	1,107	0
K. Heating, Ventilating & Air Conditioning	6,325	0
L. Electric Lighting, Power, Communications, etc.	5,858	0
M. Fire Protection Systems	906	0
Mechanical & Electrical (J-M)	14,196	0
Building (A-M)	47,411	940
N. Site Preparation & Demolition	1,652	34
O. Site Paving, Structures & Landscaping	1,450	6,899
P. Utilities on Site	284	157
Site Work (N-P)	3,386	7,090
Building and Site (A-P)	50,797	8,030
General Conditions	9.0% 4,572	723
Contractor's Overhead & Profit	5.0% 2,768	438
Planned Construction Cost in Jan. 1996	58,137	9,191
Allowance for Cost Rise to Jan. 2000*	19.0% 11,046	1,746
Construction Contingency	5.0% 3,459	547
	72,642	11,484
TOTAL GENERAL CONSTRUCTION		84,126

* Annual inflation rate utilized is 4.5% compounded

TABLE 4 — Page 2 of 2
M.H. de YOUNG MEMORIAL MUSEUM
Planned Project Cost Estimate
New de Young Concept Plan

I. GENERAL CONSTRUCTION TOTAL (from Page 1) 84,126

II. HAZARDOUS MATERIALS* 4,000

III. OTHER PROJECT COSTS	% of G.C.	
	Total	\$ x 1,000
A. Fees & Permits		
1. Environmental Impact Report		500
2. Professional Design Fees		8,202
3. Civil & Geotechnical Engineering	0.1%	84
4. Permits & Plan Check Fees	0.75%	631
5. Inspections and Testing	2.0%	1,683
6. Bonds & Insurance	1.3%	1,094
7. Utility Fees		250
8. Project & Construction Management		3,800
9. City Agency Fees	1.0%	841
10. Bond, Legal, and Financing	1.0%	841
Management Fees		
Subtotal		17,925
B. Relocation		
1. Relocation and Temporary		2,956
Accommodation Costs		
2. Asian Wing Modifications		400
Subtotal		3,356
C. Temporary Bracing Repayment		2,300
D. Furniture, Fixtures & Equipment		5,699
TOTAL OTHER PROJECT COSTS		29,280

RECOMMENDED PROJECT BUDGET 117,406

* Hazardous materials work will be conducted concurrently with the building demolition. Amount shown is an allowance for costs exceeding normal demolition costs including surveying, consultant fees, monitoring and waste removal.

VIII. Relocation Plan

Once all permits are granted, this project is expected to take four years for completion. After evaluating various options, museum staff and Trustees have concluded that the safest, least disruptive, and most cost-effective temporary relocation solution involves moving most of its operations into the Asian wing during the majority of the construction phase.

The Asian wing will be vacated in late 1999, when the Asian Art Museum begins its move to its new home in the Civic Center. The Museum proposes moving most of its operations into the Asian wing for the term of the construction process. This will allow the Museum to maintain its educational programs, including those involving the San Francisco public schools. Also, the permanent collection would continue to be available to the public during most of the construction period. Because of the reduction in size of the facility (from 130,000 to 90,000 s.f.) there will be no temporary exhibitions during the project and no food service. The temporary de Young will need to be closed to the public for deinstallation, art moves, and gallery reinstallation. These activities are estimated to total approximately one year of the proposed four-year construction period.

This plan will require expenditures for shoring the Asian wing during the demolition and excavation of the new building. In addition, it will require modifications to allow it to function as a separate facility, including accessible ramps at the front entry, accessible restrooms and a loading dock at the rear (utilizing an existing driveway), as well as modifications to ensure isolation of sound and vibration during construction. Approximately 9,000 s.f. of off-site office space will be leased to accommodate functions that can not be accommodated in the smaller facility. All of these expenditures will be far less than lease costs for a temporary museum, with storage and office space estimated to be over \$8 million for the term of the project, saving approximately \$7 million.

If the move of the Asian Art Museum proceeds on schedule, the utilization of the Asian wing will extend the de Young construction schedule approximately six to nine months. This is because the demolition and rehabilitation of the site of the Asian wing will not be able to occur until

after the completion of the new de Young. Both the financial and other public benefits of this plan outweigh costs of the extension. In addition to the public benefits mentioned above, this plan significantly minimizes the expenses and risks to the safety of the art collection since it would not be transported outside the museum. However, if the timetable for the move of the Asian changes significantly, Museum Trustees have the option to reconsider whether or not this remains the best relocation plan for the de Young.

IX. Project Time Table

The Project Schedule is diagrammed in Table 5. Planning will take approximately 36 months, including environmental review, city agency approvals, and design and engineering. The general construction is estimated at 38 months for the prime project, including hazardous materials abatement, and an additional 9 months for the phasing of the Asian Wing demolition and site restoration. The Museum would be anticipated to open in mid 2004.

TABLE 5 - de Young Project Schedule

ID	Name	Duration	1997				1998				1999				2000				2001				2002				2003				2004				2006				2007				20																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				
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Project: de Young
Date: 3/19/96

Critical
Noncritical

Progress
Milestone

Summary
Rolled Up

APPENDIX

APPENDIX

FINE ARTS MUSEUMS OF SAN FRANCISCO

June 16, 1994 Board of Trustees Resolutions on Golden Gate Park Transportation Issues

On motion, duly seconded and carried unanimously, the following resolution was adopted as **BOARD RESOLUTION NUMBER 1124.**

WHEREAS, The location of the M.H. de Young Memorial Museum in Golden Gate Park is one of the Museum's great features. Historically, its presence honors the memory of the 1894 Mid-winter fair held in the Music Concourse, and follows the 19th Century tradition of locating major museums within great public parks in the United States. In terms of community, there is probably no other location in San Francisco that regularly attracts such a diverse public. Park visitation is estimated to be in the range of 11 to 15 million visitors a year, including people of all combinations of age, race, sex, nationality, income, and education; and

WHEREAS, The Recreation and Park Department has become increasingly concerned about their ability to effectively maintain the Park, because of a constantly decreasing public budget, its popularity, and age. To help remedy this situation, two years ago the Recreation and Park Department began a master plan study, with the intent to provide a framework and guidelines for management of the Park and for planning its future. The Recreation and Park Commission is now accepting public testimony on the draft master plan; and

WHEREAS, Traffic circulation and parking -- particularly in the eastern end of the Park -- was the most controversial problem identified in the planning process, some people wanting better circulation and more parking, and others preferring a total ban on traffic and parking in the Park. According to the draft master plan, the major challenge facing the Department in this regard is to balance the need for access to Park facilities and parking with the desire to reduce Park traffic in order to enhance the park experience; and

WHEREAS, It is generally acknowledged that the causes for traffic congestion are many, including; residents and commuters using the Park as a throughway, employees of nearby institutions using the Park as a parking lot, recreational drivers enjoying Park sights, and employees and volunteers who work in Park locations and visitors to the Park using its roadways to reach their destinations; and

WHEREAS, Problems related to parking and traffic are frequently voiced by Museum visitors, staff, and volunteers. To respond to this problem, Museum staff have worked with other Park institutions to develop measures that seek to encourage the use of public transportation to the Park, and develop an experimental shuttle; now, therefore, be it

RESOLVED, That the Board of Trustees of The Fine Arts Museums of San Francisco does hereby commend the Recreation and Park Department for undertaking the master plan study in order to find ways to preserve the Golden Gate Park. The Board would like to particularly acknowledge the inclusion of the following two elements of the plan:

1. Objective I, Land Use and Activities, Policy G, The Music Concourse Area, recognizing that the Academy of Sciences, de Young Museum, and Asian Art Museum are important elements of the Park that have a historic and on-going role in the Park that should be supported; and
2. Throughout the Circulation section, recognizing the need to maintain access to the museums; and, be it

FURTHER RESOLVED, That the Board acknowledges that the de Young Museum with an annual attendance of approximately 500,000 visitors a year is one of the generators of traffic in the Park; and, be it

FURTHER RESOLVED, That although members of the Board would prefer to have as much parking available as needed for Museum visitors, members also recognize the desire to reduce park traffic. Trustees support attempts by the Recreation and Park Department to reduce commuter parking and through traffic, including the closing of minor entrances into the Park that do not affect access to facilities, redesigning the entrance at Stanyan Street, and inducing traffic calming measures on Kennedy Drive; and, be it;

FURTHER RESOLVED, That the Board wants to encourage the Director of Museums to implement measures that will help in the reduction of traffic and parking demand in the Park while maintaining access for museum visitors; such as those included in the attached memorandum from the Director to members of the Board; and, be it

FURTHER RESOLVED, That although the Board does not like the effects presented by Kennedy Drive road closures, Board members recognize that the Sunday road closure is enjoyed and supported by many Park users. This presents a difficult situation, because Sundays and Saturdays are the two days that have the most appeal to museum visitors. Historically, the Sunday road closure has eliminated direct access to the de Young Museum and resulted in a decrease in Museum attendance on Sundays. Recent changes in Park policy that resulted in the opening of the Music Concourse on Sundays have resulted in a lessening of the negative impacts of this closure. For the first time in memory, Sunday museum attendance has improved, and the Board recommends that the Department continue this policy; and, be it

FURTHER RESOLVED, That the Board cannot support a Saturday road closure of Kennedy Drive due to the negative impact on museum attendance and access.

Board of Trustees Resolutions Numbers 1124 and 1125 of June 16, 1994
Regarding Golden Gate Transportation Issues

On motion, duly seconded and carried unanimously, the following resolution was adopted as **BOARD RESOLUTION NUMBER 1125:**.

WHEREAS, The Director of Museums and members of the Board of Trustees of The Fine Arts Museums of San Francisco are currently exploring long-term alternatives to the seismic and other facility problems of the M.H. de Young Memorial Museum in Golden Gate Park; and

WHEREAS, One of the problems most often cited by Trustees, staff, volunteers, and visitors to the Museum is the lack of parking; and

WHEREAS, Preliminary information from architectural consultants indicates that it may be possible to include underground parking as part of the renovation and development program for the de Young Museum; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby direct the Director of Museums to pursue a feasibility study that considers the inclusion of an underground parking garage in the M.H. de Young Memorial Museum's renovation program for the purpose of relieving traffic congestion in Golden Gate Park.

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